

hues, the great medley of colour gradually accentuated by the light of the rising sun. M. Nadar probably realised that his contention could not be regarded seriously. At all events the matter dropped, and Zola turned to his next volume, "La Conquête de Plassans," as well as to a new play, a three-act comedy, which he entitled "Les Heurtiers Rabourdin."

Meantime, it had occurred to Flaubert to unite his intimates in a monthly dinner, which, said he, might be called "the Dinner of the Hissed Authors." He himself had been hissed for his play, "Le Candidat," Zola had encountered a similar experience with "Thérèse Raquin," Alphonse Daudet with "L'Arle'sienne," and Edmond de Goncourt with "Henriette Marechal." Tourgeneff, also, was admitted to the company on the strength of his assertion that he had been hissed in [Russia; but, according to

Daudet, when Emile de Girardin, hearing of the project, wished to join the others — pleading, no doubt, the reception given to the notorious "Supplice d'une Femme" — they promptly blackballed him on the ground that he was not a *litterateur*}-

Thanks to the wine provided at those monthly dinners, they were livelier, though perhaps not more interesting,

than the Sunday meetings in Flaubert's rooms.
They took
place at various restaurants, the first at the
Cafe* Riche,
on April 14, 1874.² Then, as Flaubert was
starting for Le
Croisset, near Rouen, the next was adjourned
till the winter

¹ Alphonse Daudet's "Trente ans de Paris," 1888.
There are numerous
discrepancies in the accounts which Daudet, Zola, and
Goncourt have left of
some of these dinners; but the author has endeavoured to
give a general idea
of them.

² "Journal des Goncourt," Vol. V, p. 173.